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ESSENCE IN ILLUSIONS

Chin-San Long and the composite picture

by Keri Kosuri

For a painter, a blank canvas, a palette, colour, and the brush serve as a channel for creative expression. With every stroke of the brush, the painter can show the world the image of his own mind's eye, varying color, texture, and form as he deems necessary. The painter does not know any more limits than his own creative vision does.

The photographer, on the other hand, works within the more restrained boundaries of his immediate environment. Although the photographer can vary his angle, distance, lens, or filters, he still depicts something that he cannot change or an action he must capture during one moment in time.

The late Chinese photojournalist Chin-San Long, who died in 1995 at the age of 103, revolutionised the art of photography by breaking this traditional constraint. A commemorative exhibit at the Maison de la Culture Côte-des-Neiges honours Long's works and the technique that he developed—"composite picture."

Showcasing 75 of his pieces (on loan from the National Museum of History in Taipei, Taiwan), the exhibit marks the debut of Long's artwork in Canada.

To understand the significance of Long's artwork, it is important to understand his technique, which was developed in the early 1930s. The "composite picture" technique can be defined as the juxtaposition of different aspects

of separate photos in one picture. The result is the illusion that the picture is one photo developed from only one negative.

For example, the piece entitled "A Family of Deer" is a composite of three deer set in a lush forest. Each deer was cut from separate pictures and then placed together to form the 'family'. The photo conceptualises the idea of the family as one adhesive unit, comprised of members who still maintain their own individualities. Long employs the tool of the camera to draw the most artistic aspects of his country into a single picture.

As the artist himself once said, "We are often disappointed to find a good piece of scenery spoiled by an unneeded tree, or ruined by an excrescent bit of rock... but with the advent of

composite pictures... we can now eliminate what is not wanted and add in what is lacking."

By collectively blending various photos, Long compels the viewer to recognise that all forms of beauty are indeed unified by the countryside itself.

The exhibit contains pieces spanning roughly one century of China. Many of his photos portray the lowlands south of the Yangze River, an inspirational haven for all types of artists. While Long romanticises its boulders, mountains, misty waters and marshes, he also shows a respect for the culture and lifestyle of the Chinese farmers and

people of China and Taiwan. Long also portrayed the architecture, photographing churches, bridges, historic buildings, and pavilions.

Long also established and developed in South Asia an art form that was formerly rooted in Western culture. Long's career began in the early 1900s when he worked for the Shanghai Daily News. "At that time we never thought of using the camera as a tool for cultural exchange," Long once said in an interview.

At the brink of World War II in 1939, Long sought safety and tranquillity in Szechuan. Although he experienced the destruction and turmoil his country suffered during World War II, Long never made the catastrophic consequences of the war a subject of his art, unlike many photographers of the period.

Instead, Long concentrated his abilities on the glories of nature and landscapes, capturing the inherent beauty alive in China in spite of the devastating time period.

At the age of 60, the artist settled in Taiwan, where he actively participated in the cultural life of the country.

Not only did he

fishermen that he portrays.

"Willowpond," the piece Long began with when he first arrived to this region, shows drooping trees grazing the waters where an old canoe floats. Two figures are seen in straw hats edging the boat forward.

In another piece, "Path Leads to Peaks," he portrays a series of stone steps leading to a great sloping cliff. A man is seen at the top of the steps, his small form looking down, as he trudges forward with his cart behind him.

Over one thousand exhibitions of Long's works have been held in fifty cities around the world. He is not only recognised for inventing the composite technique, but also for recording almost a century of China by making it the subject of his work.

Along with the nature and

found the first photography society in China, he also organised the Federation of Asian Photographic Arts (FAPA). While recognising photography as a significant cultural medium between Asian countries, FAPA also enabled the countries to meet on a rotating basis to discuss the state and progression of photography in Asia.

Long collectively drew his subjects from the rich history that served as a background of his artwork. By employing the composite picture technique, Long found the essence of his countries.

The exhibition will be held at La Maison de la Culture Côte-des-Neiges (5290 Côte-des-Neiges, metro Côte-des-Neiges) until October 13. Info: 872-6889.



"CHINESE CULTURE UNIVERSITY" BY CHIN - SAN LONG

THERE'S NO TIME TO WALLOW IN THE SALAD

The recently-concluded QPIRG retreat was dominated — as expected — by the cosmic-consciousness-through-carrot-consumption establishment. Vegetarians acted early to surround and contain an unruly, ill-disciplined, tobacco-addicted faction. By skillful use of a "group agreement" session, the organic vegetable intelligentsia encysted around the deviant splinter and then — in tough-loving, terrifying, autoimmune fashion — secreted the substance-using members from the bunkhouse, thus preserving a reverent, wholesome, clear-air and consensual environment.

Wary of the political agendas of the dominant TVP factions,

particularly their predilection for pre-emptive (if ostensibly non-coercive) regulation of every imaginable possibility for human interaction in the name of creating "safe space" — safe, that is, for inoffensive mainstream sentiment — the narco-anarcho-socialists withdrew to the mountains. There they established a revolutionary, revelatory base camp under the autumn foliage and the clear blue sky. Toking admittedly less-than-choice-bud (rolled in flaming maple leaves, in gentle homage to those in the valley below), they planned the next phase of Afro-Asian solidarity: the specifics of cell organization within the intercon-

tinental revolutionary army.

Logistics and the acquisition of materiel for the coming revolution were among the other concerns which animated narco-anarcho-discussion during the glorious morning. On one daring swoop into the lowlands, they liberated an entire litre of strawberry yogurt and a bag of apple baked betty. This outrageous act provoked at least one hopeful within the No Difference Party to wax indignant over the assault on established property relations.

We are calling on all who self-identify with any part of narco-anarcho-socialism — including those who participated in the noisy, faintly erotic display of

puppyhood on the floor of the bunkhouse late Saturday evening — to form revolutionary cells without delay and take to the hills and to the basements; to take steps other than the Arts to become a threat to our enemies.

"...we simply [think] that certain things have to be pushed to their ultimate conclusion. One step leads to another, then another, and another; if you give up at a certain moment you may find immediate satisfaction yet you will always have to live with the shame of not having taken the next step. There is a passage in *Don Quixote* where Alonso Quijano [sic] says: "I was

crazy but now I am reasonable." This is exactly what I have never wanted to say. We must keep this craziness until the last moment and never pronounce these words. We must never capitulate in front of the state and conformism."

Subcomandante Insurgente Campañero Marcos

David Hymans and Terna Gyuse

How can we be who we are? We must become a threat to our enemies.

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ART FROM GARBAGE

Éco-Quartier stages recycling competition

by Joseph Marin

When you see garbage do you see the possibilities for beautiful art? Are you an amateur Thomas Edison with a lot of junk and a lot of time on your hands? If you answered yes to either of the above and want to apply your quirky talents to win yourself a share of \$2 000 in prize money, read on.

In an effort to increase the level of recycling awareness among the citizens of Montreal, the Éco-quartier NDG-Décarie group is sponsoring a recycling competition. Competitors are invited to submit aesthetic, practical or amusing objects made from recycled materials. The judging and subsequent awarding of prizes for the competition will take place following the contest closure in mid-November.

Following its mandate to reduce waste and encourage recycling, Éco-quartier NDG maintains that the materials we throw out on a daily basis can, with a little imagination and ingenuity, be transformed into a wide variety of useful and artistic creations.

Jean-Marie Chapeau, an administrator of the program says, "Too much material that can be recycled is ending up in our landfills." He believes that, "If these

[waste] materials are recycled and reused in a durable fashion, we can significantly reduce the volume of waste at the household level and even more significantly at the level of a neighbourhood or city."

Éco-quartier NDG is a joint program run by the Community Council of Notre-Dame-de-Grâce and the City of Montreal. The group was formed as a result of Mayor Bourque's controversial "Green Plan" which gave two-thirds of the districts of Montreal a \$50 000 per year grant in order to administer a community recycling program.

Benoit Marin, a member of the Action RE-buts community waste management coalition based in the Laurier district says the city-wide Éco-quartier program is better than anything that was in place before it. Marin also says that the Éco-quartiers in some districts are not making adequate use of their funding.

"It's good that there are environmental groups that have money, but a lot are not doing much with the money."

He has further concerns about the composition of the groups in certain districts.

"Some groups are filled with people that are friends of Mayor Bourque and the Vision Party.

It's not clear what they're doing with the money. They [the city] have been picking people who don't really know about the environment and don't know what they're doing."

Nevertheless, other environmental spokespersons such as the coordinator of QPIRG (Quebec Public Interest Research Group) of McGill, Sara Mayo says that the Éco-quartier of NDG in particular is one of the better run Éco-quartiers in Montreal.

On October 1, Éco-Quartier NDG is moving to a new, larger location. The best objects from

the competition will be displayed there for public viewing for a period of one to two months. Éco-quartier NDG hopes to encourage citizens to think about things they can do to reduce waste by exposing them to the ideas and inventions of others.

The contest is open to all Montrealers and objects will be accepted at CHARADE DU MODE 5673 Sherbrooke West until November 10th. For further information contact Claudette or Jean-Marie, Éco-quartier NDG-Décarie (tel. 484-4129).

letters

Discrimination Means...
To the Daily,

I am a frequent blood donor to the Red Cross. However, I am trying to imagine a situation in which it is absolutely proven that a given gay male does not have the HIV virus. The CRC would still not accept the person's blood. I also assume that no gay is welcome to work in a blood-taking unit or in fact in any capacity for the CRC as concerns blood. If this is not discrimination, then the word has no meaning.

Shloime Perel
McGill Alumnus

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brief

'RAPE DRUG' COMES TO MCGILL

by Vanessa Flynn

Montréal's got a new drug. And for some women at McGill, its effects have already hit dangerously too close to home.

According to Barbara Timmins, external coordinator of the Sexual Assault Centre of McGill Students' Society (SACOMSS), a man who called himself Marc Gagnon or Marc Garneau, claiming to be a speedskater, allegedly attempted to take advantage of three women at Gert's last Thursday night.

All of the incidents have been linked to the drug Rohypnol, which is more commonly referred to as roofies.

Two women reported incidents to SACOMSS, while a third incident was outlined in a leaflet being passed around campus by the woman's boyfriend.

According to the two reports received by SACOMSS, both women were approached by the man who offered to buy them drinks. After one of the women drank the beer, she reported shaking, convulsing and "falling all over".

The report alleges that the man asked the woman to "come home with him." After refusing, she became incoherent and disoriented—side-effects linked to the drug.

The following are two Incident Reports reported to the Sexual Assault Centre of McGill Students' Society. The Daily publishes these reports in cooperation with SACOMSS in the interests of raising awareness of campus safety issues.

Exact date and time of incident: Thursday, October 3, 1996, 2 a.m.

Exact location of incident: Gert's Bar

Full description of assailant: Male in his twenties who claimed he was a speedskater.

Full description of incident: A woman was alone at Gert's, waiting for her friends. A man approached her and kissed her. She pulled away and went to buy a beer. He stopped her and insisted on buying it for her. He then returned with a beer, handed it to her and insisted that she meet his friend. He said his friend was a speedskater. They went and met him.

After drinking the beer, the woman reported "falling all over." The man asked the woman to come home with him. She refused. He asked if he could go home with her. She refused. At this point one of her friends took her home. Her friend described her as suddenly incoherent, disoriented, confused, shaking and convulsing. The woman has no recollection of the night's events after leaving the bar.

Exact date and time of incident: Thursday, October 3, 1996

McGill women told to be wary

Timmins said "all of the women who drank the beer offered to them by the man had no recollection of anything that happened afterwards."

Rohypnol seems to be a relatively unknown substance in Canada. Sergeant Pierre Jeannette, of the Royal Canadian Mounted Police (RCMP) said he "has never heard of the drug before."

In the U.S., however, the drug has already caused a stir, especially across college campuses where its abuse has been on the upsurge.

The Drug Enforcement Administration in the U.S. has seized Rohypnol in 23 states.

Describing Rohypnol as a "rape drug," Deborah Mathis, a nurse at the University of Pennsylvania, says it has been slipped into women's drinks with the intention of taking advantage of them. "It is used as a tool to assault women," she said.

Rohypnol, the pharmaceutical name for Flunitrazepam, is manufactured in Europe by Hoffman-La Roche. Banned in Canada, it is prescribed in the U.S. for severe insomnia. The drug sells for as little as \$2 to \$5 dollars on the street, and is mostly smuggled in from Mexico and Columbia.

Rohypnol acts as a strong tranquilizer impairing judgment and motor skills, producing memory loss, and a loss of inhibition. Combined with alcohol, its effects are augmented and can involve blackouts lasting up to 24 hours. Colourless and odourless, it is virtually undetectable and dissolves readily in liquid.

Mathis emphasised, "a lot of women who have been drugged have been taken full advantage of and assume that it was the effects of alcohol. In this way it's psychologically damaging where women blame themselves over actions which they had no control of."

Following a sexual assault report filed last year, the University of Pennsylvania launched an educational campaign to inform women of the drug's danger and suggest prevention strategies.

Meanwhile, here at McGill, Timmins reports that the University administration has yet to take any action regarding the reported incidents. Timmins is concerned that without an awareness-raising campaign, women may not be equipped to prevent further incidents.

"We are telling women to take precautions, but we don't want women to blame themselves instead of their attackers."

EVENTS

Thursday, October 10

- PROBE (Public Research on Business Ethics) meeting at 3647 University, 17h30. Topic: further action against Pepsi at the city level. Info: 398-7432.

- The Québec Committee for Canada introductory meeting. Topic: resolving the uncertainty in Quebec. Shatner 303 at 16:30h. Info: Arie at 485-0654.

- Network for Youth in Community Economics presents guest speakers on "Alternative Economic Policy." 1395 René Levesque, room 243-245.

- Dr. Julius Adler will be speaking on "Life is One: The major features of life hold true for all organisms." Room H-110, Hall Building, 1455 de Maisonneuve, 20h30. Info: 848-2595.

- Potluck for all volunteers interested in helping the McGill's Women's Union, 18h. Info: 398-6823.

Friday, October 11

- Lucie Edwards of the Department of Foreign Affairs speaks on "Ethnic Violence and Genocide: Policy Responses." Arts 160, 13h30.

- Dr. Shree Mulay will be speaking on "Sex, Lies and Popu-

lation Lullabies - Fertility Rate Reduction = Maternal Health, True or False" at 3650 McTavish St, 4th floor, 12h30.

Saturday, October 12

- Jewish Women's Circle first meeting at Shatner room 423. Info: 398-6823.

Tuesday, October 15

- The Department of Hispanic Studies presents a Neruda reading by Maurice Elia, Laura Mitchell and Enrique Sandoval. Leacock 232.

Wednesday, October 16

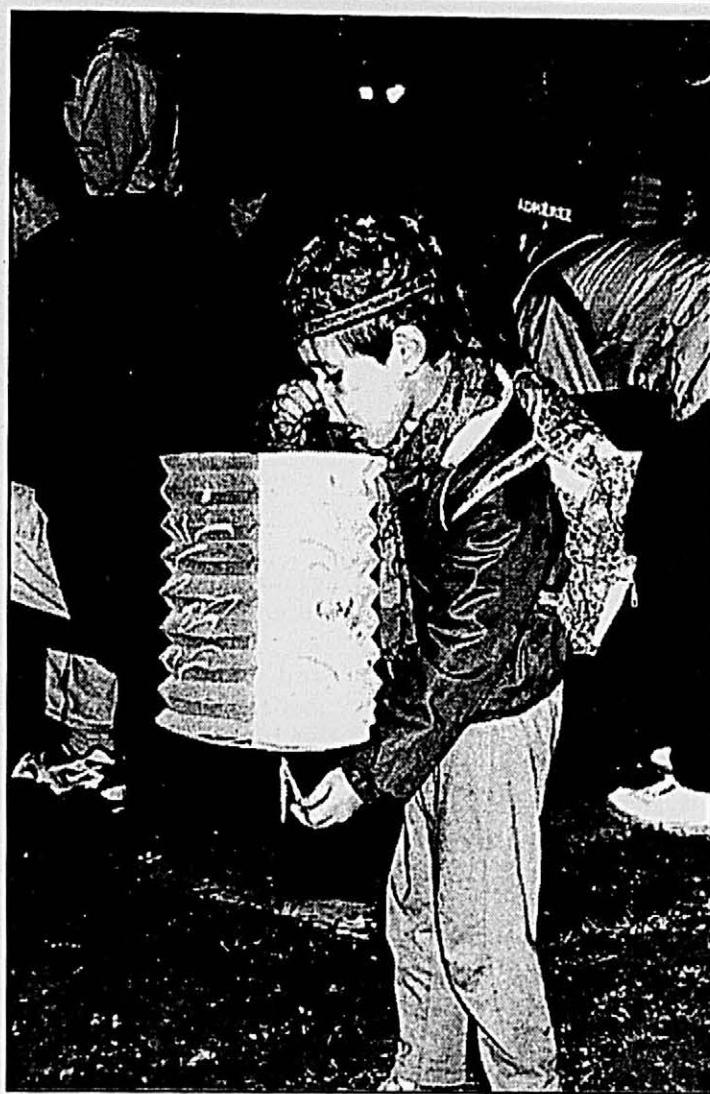
- The Graduate Program in the History and Theory of Architecture presents an exhibition of imaginative projects in search of an ethical architecture that may reconcile the personal and the universal. 815 Sherbrooke, 3rd floor, Monday-Friday, 10-17h.

- The Brown Bag Seminar Series on International Development presents "Studying the Social History of Foreign Enclaves: Insight from the Colombian United Fruit Company Banana Zone." 3715 Peel, room 100, 12:30-13:30h.

Exact location of incident: Gert's Bar

Full description of assailant: Medium height (approx. 5'10), skinny, sandy blond hair, very blue eyes, crooked teeth, nice skin, wearing royal blue polo shirt with a white collar and a number on the back. He spoke with a French accent. His friends had buzz cuts.

Full description of incident: (left on answering machine of SACOMSS) A woman said she met a man who called himself Marc Garneau. He offered her and her friends a beer.



untitled

by annmarie
crampton

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October 10—October 16, 1996

The McGill Daily Culture

POLITICS BEYOND

Svend Robinson on activism, the

by Andrea Mason and Sonia Verma

New Democratic Party MP Svend Robinson has been on the front lines of left wing political activism since he was first elected to the House of Commons in 1979. Despite the veritable decimation of the NDP in the last federal election, which reduced the party's presence in parliament to nine seats, Robinson continues to advocate for issues such as same-sex rights and euthanasia. Robinson is the NDP spokesperson on social policy, health, pensions, post-secondary education and youth.

Although the NDP claims to be reaffirming its commitment to grassroots politics, without official party status, the party lacks the visibility to challenge the prevailing shift to the political right in Canada.

Last Monday the *Daily* had the opportunity to speak to Robinson before his speech to McGill students. Svend Robinson himself seemed to represent some of the major questions the NDP is facing — namely, why should Robinson or his party be seen as a viable alternative in Canada's current political climate?

In speaking on the recent cancellation of the Canadian Red Cross Blood Drive at McGill, the importance of activism and politics and the future of the political left in Canada, Svend's words lacked the substance necessary to make him a strong political voice.

Daily: Given your long time involvement in lobbying for same-sex rights, could you briefly describe your position on the Canadian Red Cross (CRC) screening questionnaire which prohibits gay men from giving blood?

Svend Robinson: I have always been concerned about the position taken by the Red Cross in their questionnaire and it affected me in a very personal way just earlier this year when a son of a close friend of mine was very ill with cancer and he needed blood transfusions and I wanted to donate to assist him. I went to Vancouver General Hospital and offered to donate and he also needed bone marrow transplant and I wanted to offer to assist in that as well. The nurse that was screening was very uncomfortable and said, 'Well, we're sorry Mr. Robinson,

but we can't take your blood and we can't take your bone marrow.' Just at a very personal level, at a very human level, that obviously caused me a lot of pain. So I understand the sense of discrimination and anger that people from the gay community feel about the [question] form and I support their call to the

Red Cross to revise their forms.

D: Last week, the Canadian Red Cross canceled the McGill Blood Drive two days early. The CRC claimed that "this decision came as a result of the possibility that certain students who declare

"We have to take politics to where people live, to where they work, to the front lines."

themselves homosexual and in disagreement with the health questionnaire wanted to try to make a donation at the McGill donor clinic." What is your reaction to the decision of the CRC to cancel the McGill Blood Drive on these grounds?

R: I very much regret the decision of the Red Cross. I'm proud of the fact that in Canada we do have a voluntary system of blood donors and it's absolutely essential. But I think that the responsibility for that decision should be placed with the Red Cross and not with the leadership of the Students' Society. As I understand it, the leadership in the Students' Society made it very clear and the gay community made it very clear that there was going to be no attempt in any way to be dishonest or to conceal their sexual orientation. This was an attempt to highlight and to challenge this policy. In no way was there any suggestion that they were going to not reveal their sexual orientation in an attempt to subvert the policy. I think the responsibility for this decision is with the Red Cross and it's a decision I very much regret.

D: Following the cancellation of the McGill Blood Drive, critics of the protest action called for Students' Society President Chris Carter's resignation. Would you characterise this backlash as an expression of homophobia on campus?

R: I think it's best that I not wade into that particular controversy around calls for his resignation. I think I've made my views on the issue clear and I think it's up to the students at McGill to hope-

fully reaffirm their commitment to non-discrimination and to the Students' Society leadership that not only speaks out against discrimination but acts on that.

D: How successful do you feel you have been

globally. I think I've had some success in doing that. It's been more challenging and more difficult over the last three years just because we haven't had the status as a party that we had previously so that certainly makes at least the parliamentary visibility much more difficult.

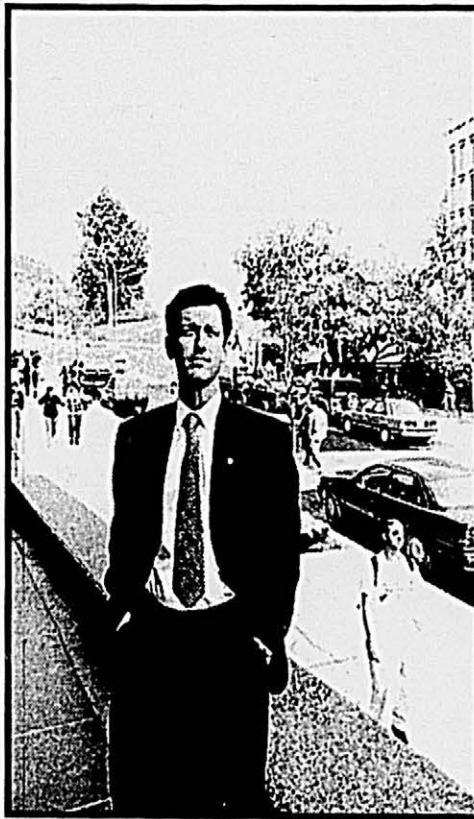
D: At last year's leadership convention you argued that the NDP could not allow itself to drift to the centre of the political spectrum. You stressed the importance of providing a real political alternative to the increasingly conservative agenda, particularly of the Liberal government. Has the NDP lost its activist edge?

D: in combining activism with politics?

R: No, I certainly wouldn't say that we've lost our activist edge. I'm concerned that the party has not been visible enough and has not been clearly enough seen on the front lines of activism in this country.

But that same convention reaffirmed our commitment to a very clearly radical economic alternative that takes on the corporate agenda, the global corporate agenda. Just last week, Alexa McDonough as leader of the party launched a national, pre-budget campaign. Unfortunately, it didn't get much national coverage but she launched the campaign focusing on the obscene and growing inequities in wealth and power between the corporate sector and the wealthy and everyone else and how do we take back this country effectively.

That's one of the major challenges that I addressed to the party when I ran for leadership — 'Let's be clear about who we stand for and what side we're on' — and I think that's going to be an



PARLIAMENT HILL

the political left and the NDP's future

important element of the campaign. When students for example are being hammered in terms of rising tuition fees, in terms of the economy failing to deliver jobs, cutbacks in research funding and so on, there are alternatives. In British Columbia, we've

"When students... are being hammered in terms of rising tuition fees, in terms of the economy failing to deliver jobs, cutbacks in research funding and so on, there are alternatives."

shown that. The NDP government in BC has frozen tuition fees now for three years and has increased the level of funding for post-secondary education.

D: But that tuition freeze came after an increase of 15 per cent in tuition fees in BC. Is that type of policy indicative of the federal NDP's attitude?

R: There's no question that when we first came into office, there were a number of increases. We were left with a very serious economic crisis in British Columbia after the incompetence of the right. No other province in Canada has not only frozen tuition fees this year but has extended that freeze over the next two years and has increased the level of funding for post secondary education despite massive cuts in transfer payments for post secondary education by the federal government. So, I'm proud of that record.

D: You have always claimed that the NDP's strength lies in its grassroots support.

However, at the time of the 1993 federal election, popular support for the party had dwindled to five per cent and much of the traditional support base for the NDP had eroded. How do you reconcile the party's commitment to the grassroots with a platform which appears to be irrelevant to the very people it claims to represent?

R: I don't think that our platform is irrelevant at all. I think that our platform speaks precisely to the concerns of people who feel alienated and disempowered by the present political process. Those people and other Canadians

were lied to in the last federal election. They were disgusted with nine years of Conservative government, of corruption and of economic decline and they were promised a different approach. They were promised jobs, stronger social programmes, stable funding for the CBC and cultural programmes and respect for the environment. They bought those promises.

Well, they were lied to. We've seen a complete betrayal of all of those commitments. What we as New Democrats are saying is that there is another alter-

native. There is a sense in a lot of the country right now that there is no alternative, we've just got to buy into this whole debt, deficit hysteria. The fact of the matter is that's a con job. This is the corporate agenda of privatisation and deregulation. The NDP is speaking out against that.

The tragedy is that because of the current political

— the growing corporate concentration in the media, the takeover by Conrad Black of Southam, his effective control of so much of what Canadians hear and read.

There are three people in Québec that control 10 of the 11 daily newspapers: Desmarais, Peladeau and Black. Where are people getting their information from? They're getting it from the

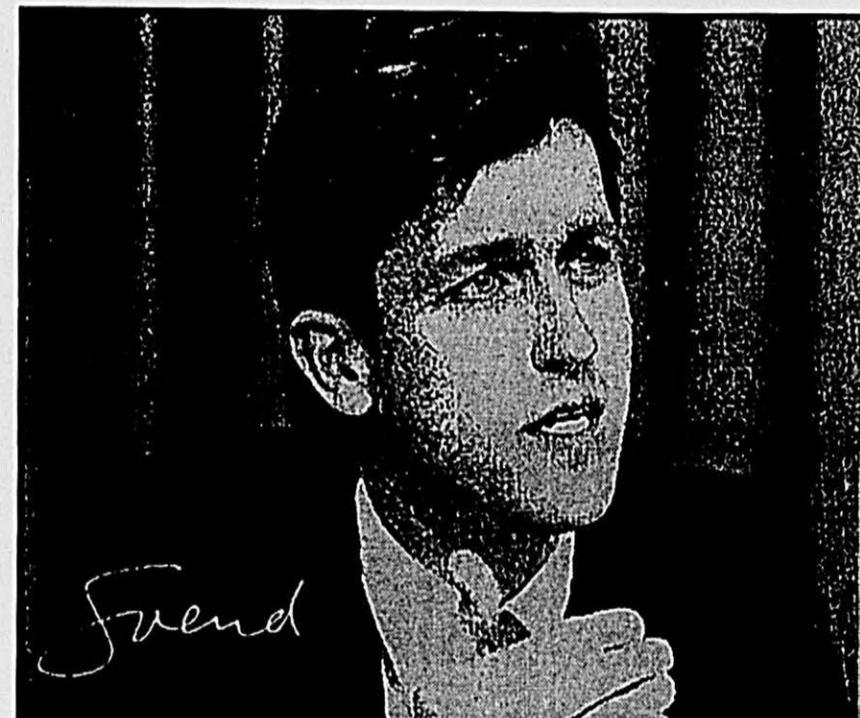
right. So it's no surprise that we're not able to get that message out and that's why I think we have to take it directly to people.

D: How do you see the future of the political left, in particular the NDP?

R: It's been devastating the last three years to see what's happening in our country and at the same time to see the relative weakness and silence and invisibility of the federal NDP. We've also had to confront some very disturbing struggles for the soul of the party, particularly in Ontario.

That left many members of the party deeply concerned about what we stand for and believe in. Are we clearly a socialist party? Are we committed to the redistribution of wealth and power, to full employment, to taking on that corporate agenda? I think people are increasingly understanding that the only hope for the federal party is not to try to move to that mushy middle. The hope for the party is for us to have a clear identity about who we stand for. And we stand with the poor, with working people and with middle-class Canadians who are being hammered by this government.

We must also understand the importance of working in solidarity with people on the front lines of social activism: students, seniors, environmentalists, poverty activists, anti-racism activists, gay and lesbian people, the women's movement. That's where we belong and if we can do that I'm very hopeful about our future.



"There is a sense in a lot of the country right now that there is no alternative, we've just got to buy into this whole debt, deficit hysteria. The fact of the matter is, that's a con job. This is the corporate agenda of privatisation and deregulation. The NDP is speaking out against that."

have to confront and tackle

R: I'm not optimistic at all. This government is not going to do it. This government had to be dragged kicking and screaming to finally implement their promise to amend the Canadian Human Rights Act to prohibit discrimination based on sexual orientation. Of course, it was only after the courts had ruled that it was implicitly included in the Human Rights Act that they finally moved, and a significant number of Liberal Members of Parliament voted against even that amendment.

This government not only has no intention of legislating in the area of recognition

by Tim van Wijk and
Noémi Tousignant

Lilah Kemp in *Headhunter* and Mottyl the blind cat from *Not Wanted on the Voyage* are some of the voices of hope and perceptiveness who temper the darkness in Timothy Findley's often brutally tragic novels. In *You Went Away*, Findley's latest work, the tragedy is that of World War II. It is about the children's bewilderment in the face of a disaster they don't understand, about their father's sudden abandonment to join the Air Force in an effort to prove himself, and of their mother's struggle to preserve her ideals about the way things should be. Michael, the mother, survives in part by listening to her inner voice, which teaches her to let go, and to stand up on her own two feet. Ivan, a heroic young pilot, with whom both Michael and her son Matthew fall in love, brightens these experiences with his youthful hope. Ultimately he becomes a vehicle for their redemption as well as the reader's.

This is the story of war fought on this side of the ocean which exacts devastating casualties. Its warriors are the wives and children who are left behind and who must learn to survive in their own way. While written in a tumultuous time, the story also portrays a love for life which cannot be held back. There are moments of great tenderness and beauty, wonderfully evoked in Findley's writing.

The characters, whom Findley finds obvious delight in bringing to textual life, are conjured from a box of evocative photographs. We know he has taken the time to acquaint himself with them, and to learn from them. "If you don't learn anything while you're writing," says he, "then something's wrong."

He cautiously uses the expression "seed-bed" to refer to his family history from which he draws upon for certain characters and events. As usual, his fertile memory plays an important role in laying the groundwork for the novel. However, he is firm in establishing that "this is not the story of my mother and father. It is not my story." Fiction, after all, is fiction.

The following is from an interview with Timothy Findley by Daily writers Tim van Wijk and Noémi Tousignant concerning his latest novella, *You Went Away*, and other aspects of his craft.

Tim: You described, in *Inside Memory*, the process of bringing the reader through hell and then back again. There's always a large element of tragedy in your books. I was wondering how do you temper the tragedy with the feeling of hope, and whether or not you have to actually think about it?

Findley: Oh, I do. When I was writing the ending of *Not Wanted on the Voyage*, my feeling was literally a feeling of rage. It

VOICES OF SURVIVAL

An interview with Timothy Findley

made me so angry what had happened; ultimately the ending got changed, because I'd left everybody absolutely in the pit, and Bill (Findley's partner, William Whitehead) and the editor said, "We can't do that." But the impulse probably of many writers is to say, "here is the pit," and they describe it—and that's

what I do have to do is work very hard to get the right way to express it. So that the way I've expressed it is in keeping with what else is in the book. I think just the memory of Ivan, in a sense, is a part of the source of the hopefulness. With what he says about the sky being the greatest playing field in the

ing to do? Do you have some idea where they are going, and how far up the river they're going to go?

F: Well, I knew I had the model of that book [*Heart of Darkness*] that I had to be faithful to. Lilah was the last thing I discovered in that whole book.

She was the thing that saved its life, and my life, because I was very much in despair not knowing how to pull it all together. So this wonderful woman arrived who lets people out of books, there it was. It was just a gift.

N: You say Lilah appeared to you at the very end. Does it come naturally to you that this voice comes to save the whole thing? Do you feel you have to monitor that at all?

F: No, it's not a question of monitoring it, it's a question of monitoring the opposite. You're not monitoring in the sense of shutting things out, you're trying to keep all the doors standing open, before they shut on their own — so that she can come through.

Something in you knows she's out there, but you can't define it. You have to write around it, instead of to it. I've tried all kinds of different versions of getting it out there, and none of them worked. Then suddenly one day, there she was.

I remember throwing my father's ashes in the sea, and then looking up: There's the whole sky, and the entire ocean. Nothing. Just the ocean and the sky. It sure puts you in your place. But it also gives you a wondrous place to be.

I must describe myself—this is what it feels like—as an ocean liner—let's pretend it's the *Titanic*, because you know it's going to end in disaster and for that reason only—and when I die, there are going to be hundreds of passengers, screaming their heads off: "You can't die

now, we haven't gone *out* yet," you know, and they're all going to go down to the bottom of the ocean with me. It's very crowded in there.

N: You often talk about the process of memory; how do you see forgetting as part of that mechanism?

F: I think you forget deliberately. I think you forget through a mechanism that is saying, "this is for later, not now," and it's pushed aside. Or you're protecting yourself from something. As you get older, you know death is there. Your thoughts going to sleep have a lot to do with "How will it happen? How will I deal with it?"

So the thoughts pass through a kind of darkness, and you have to learn that you can press a button—this is about forgetfulness—that says, "You're not going to think about this right now, you're going to go to sleep." So, just shut it out. And the way you obliterate it—is by substituting something else, and it has to be something you really adore thinking about.

N: Does this ever happen to you while you're writing? That something comes up that you feel is very dangerous to get into?

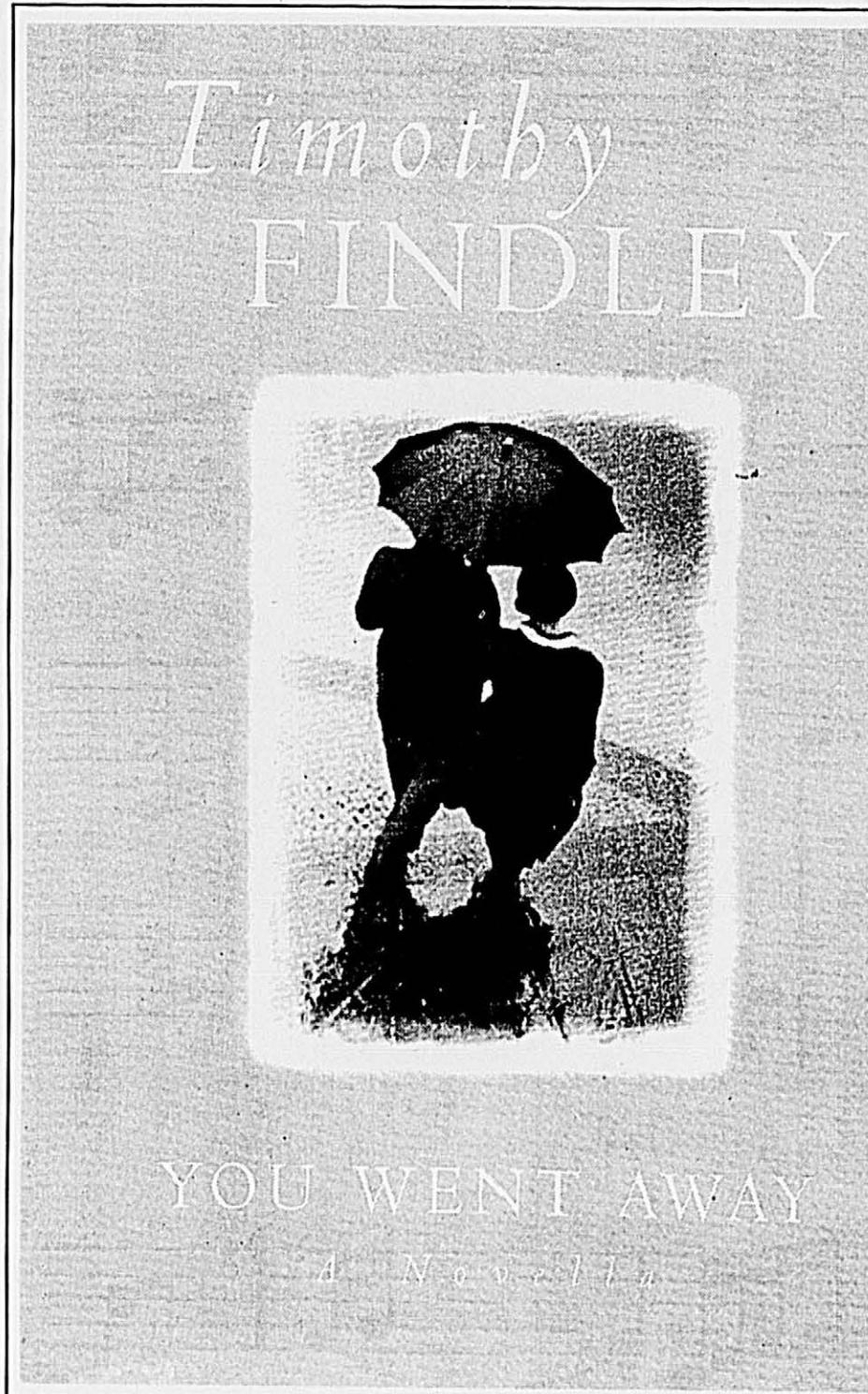
F: Yes, sure. But what you have to be willing to do, is to walk what everybody calls the 'last mile'. I spoke about opening doors before; you don't know what's going to be beyond the doors that are waiting to be opened. You know it's going to be frightening. And alarming. You have to learn that your job as a writer is to go that last mile. If you don't, you have failed the piece of writing.

T: You often talk about involving the reader, and I know in parts of *Headhunter*, I felt—not quite an active participant—but it was almost like the reader is perpetrating what is going on and is one of the guilty...

F: So did I...

T: By the end, one feels almost vindicated. "This is all we have, less light, more darkness." I wondered how you work this into a novel.

F: The novel originally ended with Fagan's essay, Chartres Cathedral lay in ashes, and Jean-Paul Sartre was dead, and Michaelangelo had blinded himself, and that was the end of the novel. The editor just said, "No. You're not doing this. And it has to go into the other direction." I had to say, "of course he's right." But it wasn't how I felt. It wasn't how I felt having gone through the experience of writing that book. And I had to do it my own way. And they knew that...



what you set out to describe—so it's very dangerous. It could be a sentimental thing if you come out in a false way. And say: (singing) "yes, but the sun's gonna shine... tomorrow and always," and all this nonsense.

Noémi: In *You Went Away* do you see Michael's inner voice, her "voice of survival," as playing a large role in the climbing out of the pit?

F: Yes, and this is my hope... it's never false, the hope. I'm not saying it's manufactured and I have to make myself feel it. But

world, and about the lovely sense of the birds being up there; Ivan is the moment when hope returns to all of us.

I remember throwing my father's ashes in the sea, and then looking up: There's the whole sky, and the entire ocean. Nothing. Just the ocean and the sky. It sure puts you in your place. But it also gives you a wondrous place to be.

T: When you write your characters, like when Kurtz gets up and walks out of *Heart of Darkness* in the beginning, do you always know what they're go-

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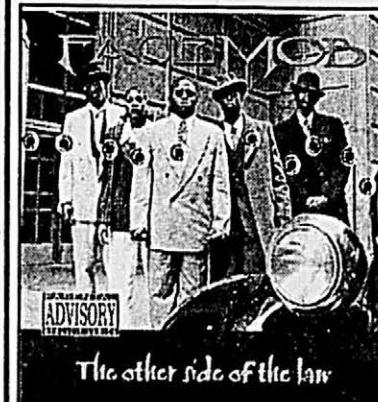
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Facemob
The Other Side of the Law
(Rap-A-Lot/Noo Trybe/
Virgin)

Facemob is a quintet consisting of DMG, 350, Sha-Riza, Smit-D and the Geto Boys' own Scarface. Although he doesn't rap on *The Other Side of the Law*,

Scarface demonstrates his production skills for the first time over an entire album. Unfortunately, most of the songs suffer



from low beats per minute and dry beats lacking catchy hooks.

Luckily, songs like "In the Flesh," "Respect Rude" and "Millions" give the album an ounce of credibility, with groovy beats and straight-up hard rap. The ironic "Millions" conveys the dilemma that rappers face when making a record about 'real life', which usually represents violence. Do rappers need to make a living by rapping about their neighborhood problems, or should they worry about the influence that it may have on our youth — "So even though you say I'm killin' off your children, I'm just a nigga hustlin' tryin' to make a million."

Ultimately, *The Other Side of the Law*, Facemob's first release, is nothing to holler about. The formula used is too simplistic: drugs, crime and death. Although Facemob do not imitate, they do not innovate either. While they shouldn't lose touch with their street sensibilities, Facemob could focus more on

demonstrating self-elevation and providing solutions to inner-city problems, rather than rap about the same tales that we've heard too many times.

— Michael Terzian

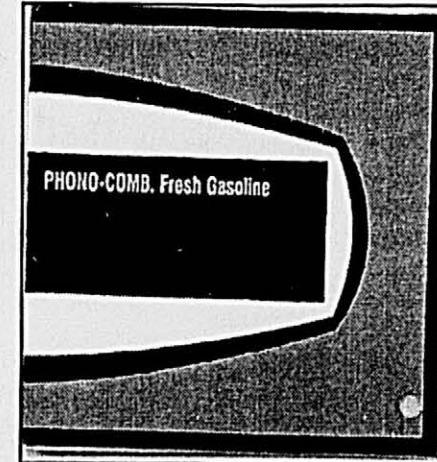
Phono-Comb *Fresh Gasoline* (Quarterstick/Cargo)

Instrumental rock has a distinct tendency to blend insidiously into the background and then jump ninja-like out of the shadows with a quick cuff to the ear. *Fresh Gasoline* is one such debut album full of short cuffs and licks — much like a short film, there is little room for extraneous adornment or pesky ego-filled soliloquy. With indie pedigree supplied by former members of Shadowy Men from a Shadowy Planet and indie credibility via a recent collaboration with Jad Fair, there is a certain amount of buzz floating about Phono-Comb.

So is it actually good? Yes, partly because it maintains the clean twanginess I have come to expect of the genre while avoiding more disagreeable clichés, instead delving into unusual arrangements and sounds. The inclusion of keyboards in some songs helps to round out this album as a whole and, strangely enough, augments the "laid back-ness." Much like with ambient music, Phono-Comb's sounds will make you feel as if you were being secretly filmed and the soundtrack was being laid down, except that you can hear the music.

This is, however, as far as the analogy goes. Phono-Comb rock in a special subtle way on 19

tracks averaging between about two to two and a half minutes or so apiece. Within these short spaces there is an abundance of melody which is often compacted into a short riff that



blends into a related but new melody.

One sad personal note: I found myself having to listen to this album multiple times to gain any sort of impression of it. This is probably more of an indication of my pathetic attention span and lack of a tuned ear for subtle rock. Subtle rock — what was once an oxymoron has now become the reality of Phono-Comb.

— Jay McCoy

The Bates *Pleasure + Pain* (Virgin Import)

Open-air summer festivals — the only place you would see a band fronted by a guy performing in his underwear and doing a rendition of "Fever" that would make even Madonna jealous. The Bates had me hooked big time.

Their latest album: *Pleasure*

and Pain. is as impressive as their stage antics. It contains sixteen original tracks including a cute, folk-song-sounding German ditty, and their smash single/remeake "Billy Jean" — yes, that "Billy Jean." The critics call them punk-rock. They call themselves bubble-gum-trash. I call them great. Really great. Be it the opening lines from "Say It Isn't So" or the backup vocals on "Rock 'n' Roll Heart" or the tempo of "Shine", the album is just full of weird, but wildly satisfying treats. A nice break from the conventional "alternative."

All the songs have that special little something that's missing from most commercially successful material. Even the trio of fuck-themed-songs (yet more proof that the English language is destined to be replaced by one, single word) possess that certain je-ne-sais-quoi. What is it? Errr...I guess that since The Bates are not molding themselves for the mainstream market and aren't trying to imitate anyone in particular, they manage to be... *gasp*...original. And they also manage to retain a sort of innocence and purity. Innocence?! Purity?! In punk-rock?! Sure!

Pleasure and Pain is the sort of album that you can listen to over and over, and discover something new and exciting each time. As the title indicates, the album reflects both pleasure and pain, but the adjective that sticks out while listening to the recording is the former one: pleasure.

— Kinga Breining

Finding common ground

Montréal's Asian Heritage Festival showcases Asian Canadian art

by Jessica Lim

Predominantly outnumbered by the French and English, the Asian communities in Montréal rarely receive recognition for their artists. Inspired by Toronto's Asian Heritage month, the first annual Montréal Asian Heritage Festival, starting October 19, will provide an opportunity for Asian-Canadian artists to gather and create solidarity between the Asian communities as well as display their work.

Festival co-ordinator Bernard Nguyen Thé Mai believes that because the Asian communities are smaller in Montréal than in Toronto the festival will have fewer conflicts. "In Toronto, there are some Asian communities that are much larger than the rest.

They are very self-sufficient and don't bother to work with other communities. Tension is created between the communities and they end up fighting for power."

As a result, Thé Mai explains, "the Toronto festival focuses on the Chinese community, and is unable to reach artists from communities like the Vietnamese. [However], in Montréal the Asian communities are smaller, and willing to work together. We were very good in terms of reaching different Asian communities. Not all [Montréal Asian] communities will be at the Festival, but not far from it."

By helping Asian artists to meet their contemporaries, the festival hopes to reinforce the

knowledge that they are not alone. Being raised in a traditional environment and exposed to the North American culture can create difficulties in that traditional values vary between different cultures.

Thé Mai asserts that Asians will "never be like caucasians, and it can be hard to find the right balance between Western values and your own traditional values. Especially as an artist it is sometimes difficult to accept your own identity. [The festival] will help them realize [that they] come from Asia, and share something in common. [It] will help them not necessarily accept who they are, but encourage them to be proud of who they

are, and not to forget where they come from."

Unfortunately, funds for the Asian Heritage Festival are scarce. Except for an Indian Canadian Project grant, requests for funding have been denied. "It is difficult to get funds for a new festival. We need as many contributors and volunteers as possible."

However, next year the Montréal festival will be moved to May to run in tandem with Toronto's festival. Hopefully, in addition to other artistic works, *Indian Migrations* will include two concerts showcasing traditional and contemporary Indian music respectively, and a round table discussion. The discussion will focus on exchanging ideas

on values, culture, and immigration, and is open to the public. While the Asian Heritage Festival will celebrate Asian artistic work, Thé Mai hopes it will also help "the artist be recognized as an artist, and not as an Asian artist. What is most important in the end is the quality of the work."

The Asian Heritage Festival will take place between October 19 and December 8 at Observatoire 4 de Montréal, Strathearn Centre, and Maison de la culture Côte-des-Neiges. The submission deadline for the May 1997 festival is the end of October. For information call Bernard Nguyen Thé Mai or Janet Lumb 866-5320 or 524-6453.

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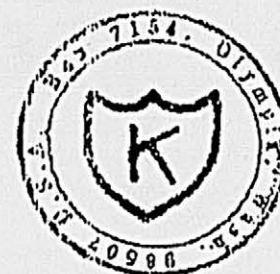
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TAKE PART IN THE REVOLUTION WITH

**DUB • NARCOTIC
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by Jonah Brucker-Cohen



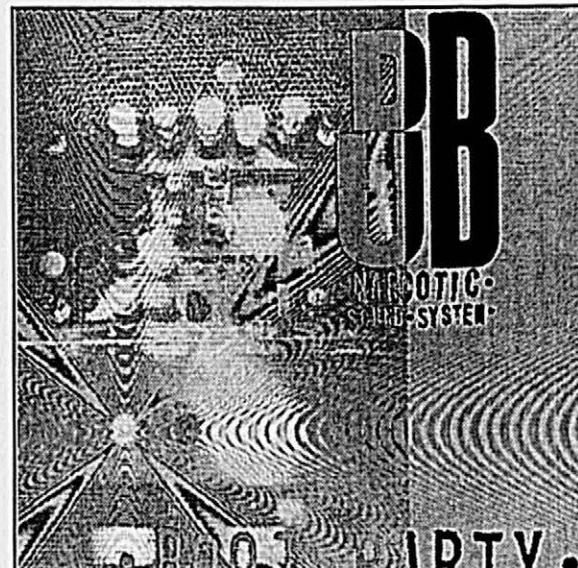
Whether it's a band explaining their inspirations, a record label starting up from scratch, or a musician professing his or her love for the independent work ethic, it's difficult to avoid some reference to the city of Olympia, Washington. From cultivating outspoken political and social movements such as Riot Grrrl (who incorporate punk and a Do-It-Yourself (DIY) philosophy as a means to express their message) to invigorating a vibrant scene of labels and bands, Olympia has remained a focal point of new sounds and ideas throughout the past two decades.

Amid this excitement stands Calvin Johnson, the owner and founder of Olympia's K Records and singer in a number of bands, including Beat Happening, the Go Team, and the Halo Benders (with Built to Spill's Doug Martsch). Johnson is now taking experimentation to new heights, trading the standard guitar/bass/drums pop sound for break-beat noise sampling in his latest venture, Dub Narcotic Sound System.

Leaving suburban Washington D.C. at the tender age of four, Johnson moved to Olympia where he was nursed on a scene evolving from '70s anarchical punk into the punk/hardcore fetish of the early '80s. Inspired by labels like DC's Dischord Records (Minor Threat, Fugazi) and motivated by the desire to pursue independent means in achieving his goals, Johnson began K Records in 1982.

Calvin reflects, "Dischord [Records] is an influence on anyone who is independently-minded. I mean, [when] I started K in 1982, Dischord had been going for a little over a year. That's all the stuff that was happening during the time K started. If you look at just those releases that's just an amazing catalogue in itself. There was

that tradition of the immediacy of it happening so fast they couldn't even document it fast enough and that was exciting too. That was a level of excitement that [K] was tapped into; we thought we could be part of what was going on by doing our



own thing like they were doing their own thing."

As K grew, so did Olympia's presence as a mecca of ear-splitting sounds that blended stunning originality with a political battle against social injustice, domestic violence and racial inequality. Since uncovering one of the most lively music scenes in the U.S. and Canada with bands like Lois, Some Velvet Sidewalk, and Mecca Normal, and sponsoring the Pop Underground Convention in the early 1990s, K has evolved into one of the leading independent labels in North America.

Johnson explains the early days of K, as if astonished by its present success: "In the beginning we put out one tape every nine months, now we put out a record every other week. The scale necessitates that things are just massively different—it's a whole different world. What we are doing with the records, who's buying the record—the fact there are people who are going into a mall and buying a record by Karp—is amazing. That just didn't happen back then. You simply couldn't get your records into places where people could find them."

In addition to running K, Johnson has fueled his need for musical diversity with the dance-hall record scratching sounds of Dub Narcotic Sound System. Formed a year and half

ago, Dub Narcotic has released an impressive array of titles including last year's brilliant instrumental LP, *"Rhythm Record Volume One"*, a remix of the Jon Spencer Blues Explosion's "Soul Typecast" and this year's *"Boot Party"* LP.

Named after Johnson's home recording studio, Dub Narcotic began as a loose co-operative among musicians who wanted to part from their usual band roles. Allowing experimentation as a focal point, Johnson teamed up with keyboardist Jeff Smith, drummer Larry Butler, guitarist Brian Weber, and Bassist Todd Ranslow (ex-Dead Presidents) to produce a sound smothered with organ-induced dance beats.

Johnson explains his songwriting as an adaptation of groove-oriented rhythms that borrow from traditional reggae. "The process involved in Jamaican reggae music is what we try to do, just in terms of having a studio band and bringing in different singers. We haven't done as much of that as I would like. Having the idea of recycling rhythms, having the same rhythm being used in different contexts, different places with different people, for different purposes—that's an idea I'd like to explore more."

Exploring his musical outlet as much as the medium to get his message across, Johnson has nurtured a scene that has exploded from relative anonymity to national and worldwide acclaim. His aim is to remain focused on independence as a process of letting yourself be heard in a context where you feel comfortable.

"We work with people who think that being famous isn't their goal—doing their thing is their goal and they're doing it. They're achieving their goal because they're making the music they want to make, and we're just there helping them do it, and that's the kind of people we want to work with."

Standing as a testament to this philosophy, Johnson and K Records continue to preserver as a shining example of independent music at its best.

Some K Records releases can be found in town. Otherwise, you can contact K Records at the following address:

Box 7154, Olympia, Washington, 98507, USA.

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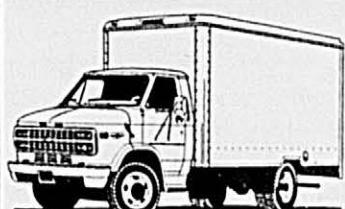
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WOMEN'S FILM: OSTRACISED OR PACIFIED

Is Montreal's women's film festival living up to its name?

By Clare Fader

What would Montreal be without a film festival lurking in theatres around town? This week's offering is the 9th annual Montreal women's film festival or SILENCE 'elles tournent', an eclectic mix of pieces by female directors from around the globe, playing from October 4 to 13.

All areas of the world are represented, with an emphasis on works by Greek directors and as well films from South America, Europe, Israel, Australia, and Quebec among other places. Spokesperson Silvie Roy says that this year's festival is under new management and is determined to expose the tremendous variety of talent displayed by women directors. Covering all tastes, from drama to fiction is quite an undertaking, particularly when this involves changing between a number of different formats (35mm, 16mm and video). Films are generally shown as double bills with a full length and one or more short works. Unfortunately, the magnitude of such an undertaking has led to some rather challenging technical difficulties, leading to screenings being changed, unbeknownst to the those in attendance until the title begins to roll. If one can contain oneself long enough to override these mildly irritating surprises, an enjoyable treat is in store.

One such gem is a documentary film by English director Lindsey Merrison, entitled *Our Burmese Days*. Merrison travels back to her mother's native country of Burma with her mother and uncle and attempts to examine the various ways in which people come to terms with their past. Merrison's mother is an Anglo-Burmese who left Burma during her teens and immigrated to England, breaking all ties with her home country.

The conflict which arises between mother and her daughter-filmmaker is engrossing. What right has a daughter to know the graphic details of her mother's painful history? Yet what right has a mother to keep buried the reality of her daughter's heritage?

What could have been a far too private airing of dirty laundry involving much accusation and denial (and it certainly does include these elements) becomes instead an engaging dialogue on

race and culture against the stunning backdrop of Burma. What a change, to view Burma as a setting for such a personal story, rather than ensconced in the po-



SCENE FROM OUR BURMESE DAYS

itical turmoil with which it is usually associated. The film also delves into the issues surrounding mixed race people in post-colonial countries. It is both amusing and disturbing to

any audience, though English women from India and women

Though a documentary, it contains all the tragic comedy of drama, though perhaps the most tragic element of all was the mere handful of viewers on hand to enjoy such a successful piece of work. Attendance was decidedly poor over the first weekend and pathetic at this screening in particular. Have Montrealers become a tad blasé with regard to the joy of film making, due to the regularity with which a new film festival hits the screens?

One would shudder at the mere suggestion that the general public might find a women's film festival too radical or specialised to be deemed worthy of the interest. The irony being of

topics are. There are no films in



SCENE FROM PACKING HEAT

the festival featuring directors from Aboriginal communities, or from the queer community. While the majority of films examine interesting personal stories of women and men, other

the cutting edge of issues, such as their in art, pornography and media are lacking. Miss Meyers' band of exploitative movies had the flavour of the day and greeted by a large and eager audience and not this vast collection of female talent? Its seems that by emphasizing the variety in work by women, the festival has lost a focus, and thereby an audience.

Perhaps if the festival was entitled 'one heck of a hodge podge of really good movies' it would lead to greater attendance. Perhaps it is a combination of this lack of focus and the admittedly annoying technical difficulties that have led to such a state of affairs.

Fortunately the festival is hardly past its half way point and there are countless screenings left to be enjoyed. Pick up a schedule at Cinéma du Parc or the Cinéma Imperial and try to steal a glance at the impressive (though \$5) program to get a feel for what is in store. Some titles receiving mentions include *Packing Heat* by Wendy Rowland (showing at Parc) which examines the ethical and practical implications of women choosing guns as a means of self defense, and *Present Past* that has a number of screenings in the upcoming days. Directed by Anet Van Barneveld and Annemarie Strijbosch, it tells of five women's lives connected by their shared experiences in a concentration camp.

There are a number of films being shown at Cinéma Imperial that look promising as well, including those which comprise 'Soirée Erotica', showing Thursday night.

SILENCE, 'elles tournent' has got all the diversity and scope of any worthwhile film festival, though it is sadly lacking two crucial ingredients; a purpose and an audience. To say that the overall festival is lacking does not reflect the merit of the individual pieces involved. So set forth, film viewing audiences, and dare to be mildly bemused, (or thoroughly disgusted), by the countless array of works by talented women from around the world.

erary, even academic, with its mixed media but in-the-flesh delivery.

"No more spending our allowance until you've seen it all," trumpets local artist Victoria Stanton in a tirade against Montréal Mayor Pierre Bourque's globetrotting. Suggesting a "tour of delapitude" of Montréal's shabby state instead of moneyed foreign lands, the piece is back-lit with slides of fire and brimstone.

Stanton's most jarring work is the silent presentation with writing on white cards. The self-mocking prose goes; "tell me if I'm too loud or too soft will you tell me if you've heard this before?" Oddly, the stillness of the room contributed to the impact on the audience as much as the written words themselves. Underlining this are Gotham's methods. They are decidedly unsophisticated, but entertaining acts such as holding the audience an extra long time with a flashlight-under-the-face announcement that the show is delayed. Yet in the coo of Dash's baby-blue shag, comfy couches, and borderline lounge culture, nobody seems to mind.

Look for the overview article on Spoken Word in Montréal in the upcoming October 21 McGill Daily special issue on Montréal.

GOTHAM CITY - MONTRÉAL'S SPOKEN WORDS

Enough Said at Dash Juice Bar

by Mike Cullen and Claire Cooper

Mannequins with TV set heads and mismatched, back-lit window sign lettering isn't your ordinary storefront. The eclecticism is the perfect venue however, for spoken word's continuing stake in the ever-evolving Montréal literary scene and the return of Lee Gotham's series, "Enough said."

The place in question is the Dash Juice Bar on St. Laurent; a used clothing store by day and coffee/juice bar by night. This is Gotham's latest locale for what he describes as an alternative to TV and other forms of popular entertainment.

"It sucks people's minds," the graduate of Concordia's English Literature program says in reference to the 'boob tube'.

This is ironic as Dash is peppered with black and white screens that show old news clips in mantra-like repetitions. Gotham's sermon however is lit-

concretised in the book before him.

The venue with fake-fur fringes and racing retro style underlines the timelessness of literature - a reminder that all that was will still exist, literary or otherwise. Gotham's *Enough Said* seems to defy the future's world of video clips and digital realms and return a measure of thought to collective leisure land.

Underlining this are Gotham's methods. They are decidedly unsophisticated, but entertaining acts such as holding the audience an extra long time with a flashlight-under-the-face announcement that the show is delayed. Yet in the coo of Dash's baby-blue shag, comfy couches, and borderline lounge culture, nobody seems to mind.

Films featured in *Silence, 'elles tournent'* will be playing at Cinéma du Parc and Cinéma Imperial. Schedules are available here, as well.